

Luckett, Moya, "Sexploitation as Feminine Territory: the Films of Doris Wishman," in Mark Jancovich et al, eds, Defining Cult Movies: The Cultural Politics of Oppositional Taste, Manchester UK, Manchester University Press, 2003,142-156.

Waugh, Thomas. "Medical Thrills: Born a Man...Let Me Die a Woman, 1978-79," in Waugh, The Fruit Machine: Twenty Years of Writings on Queer Cinema (Durham: Duke University Press, 2000) 72-73.

Given this, the most logical explanation is that somewhere along the line, the reels were put together in the wrong order, but that no one ever noticed or straightened the matter out. It can be argued (as Bowen has to me) that this is what Wishman wanted. But in an article on Wishman's films, Moya Luckett provides a description of the film's opening that coincides with mine. [Luckett, "Sexploitation as feminine territory: the films of Doris Wishman, in Jancovich et al, eds, *Defining Cult Movies: The cultural politics of oppositional taste*, Manchester UK, Manchester University Press, 2003,142-156.] However, there's little if any evidence that Wishman was ever attentive to the aesthetic integrity of her films or their prints.